



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

The audience accepted it with that constrained courtesy which well-bred people show to all friends, even when they happen to come at the most inopportune moments. The attendance was very large. Sir Michael Costa conducted.

### THE ORATORIO CONCERTS.

THE fifth Concert of the series was given at St. James's Hall on the 12th ult., when Mendelssohn's *Lobgesang* and Rossini's *Stabat Mater* were performed—two works expressing the deepest religious feeling, but as widely different in that expression as were the natures of the two composers who wrote them. The principal vocalists in the *Lobgesang* were Madame Rudersdorff, Mrs. Sidney Smith and Mr. W. H. Cummings, who supplied the place of Mr. Sims Reeves, absent from indisposition. The orchestral movements of the *Lobgesang* were exceedingly well played, although some of the stringed instruments do not yet appear to be perfectly under control with the lowered pitch. Madame Rudersdorff sang with her usual earnestness, and was especially effective in all the parts lying comfortably within the range of her voice; Mrs. Sidney Smith, in the duet, with Madame Rudersdorff, "I waited for the Lord," showed a carefully cultivated style, and a commendable unobtrusiveness which will always ensure her the good opinion of her hearers, and Mr. Cummings fairly surpassed himself in his delivery of the whole of the tenor music, the important bits of Recitative embracing the well-known "Watchman, will the night soon pass?" being given with an artistic feeling and perfection of intonation which created a marked effect upon the audience. The whole of the difficult choruses were sung with remarkable precision and vigour, the tone of the choir being more perfectly balanced than we remember to have observed on any former occasion. Had Mr. Barnby not resolutely made up his mind to resist encores (a resolution for which we heartily thank him), the beautiful Chorale, "Let all men praise the Lord," would assuredly have been heard a second time, for the execution of it was as near perfection as possible. In the *Stabat Mater* Herr Stepan, who sang the exacting bass part, proved himself a genuine artist, not only the popular "Pro peccatis" being sung in faultless style, but the difficult "Eia Mater," in which the intonation of the most experienced singer is severely taxed, being rendered throughout with such accuracy and intensity of feeling as to charm all musical ears. An apology having been made for Mdlle. Drasdil, the contralto part was sung by Mdlle. Scaldi, so admirably as to elicit the enthusiastic applause of the whole audience. The fine air, "Fac ut portem," brought out her rich voice with the utmost effect; and after the duet with Madame Rudersdorff, "Quis est homo," there was an evident desire for an encore, which it required all Mr. Barnby's fortitude to withstand. Madame Rudersdorff, in the "Inflammatum," and Mr. Cummings in "Cujus animam," evoked the heartiest applause; and the chromatic unaccompanied quartet, "Quando corpus," was so well sung as almost to reconcile us to the music. Again, the choir in the somewhat thankless intricacies of Rossini's "fine writing," proved itself thoroughly competent to the task. Even the final "fugue" was sung with all the earnestness which was bestowed on Mendelssohn's "Chorale;" and in the "Eia Mater" (which, as far as we recollect, was done, for the first time, without the slightest accompaniment), the chorus was given with an accuracy of intonation deserving the highest praise, the pitch at the conclusion not having fallen a hair's breadth. Mr. Joseph Barnby, as usual, conducted; and kept both orchestra and choir well under command.

### MISS AGNES ZIMMERMANN'S CONCERT.

THE third and last of these Concerts was given at the Hanover Square Rooms, on the 11th ult., when Miss Zimmermann again proved her right to be ranked in the first class of intellectual pianists, playing through a programme

of the most exacting works with an intelligent appreciation of her author's meaning, and an executive power which cannot be too highly praised. The selection included Beethoven's Trio in C minor, for pianoforte, violin, and violoncello; Mendelssohn's Duo, for pianoforte and violoncello (Op 58), and three "Pensées Fugitives," for pianoforte and violin, by Heller and Ernst. In the performance of these compositions Miss Zimmermann had the valuable co-operation of Mr. Henry Holmes and Signor Piatti. The one solo chosen by the Concert-giver on this occasion was Schumann's Sonata in G minor (Op 22), the difficulties of which she surmounted with the utmost ease; and, indeed, we may say that we have rarely heard Schumann's music rendered so intelligible to an audience, the interpretation of the work being obviously not only a labour of love, but the result of careful and earnest study. The solo vocalist was Madame Lemmens-Sherrington who sang a graceful song, by Miss Zimmermann, called "Oh! that we two were Maying" (encored), and a trifling ballad by Molloy, which should never have had a place in a concert of this pretension. Several part-songs were excellently given by Mr. Barnby's choir, and received with the utmost favour.

### MR. HENRY LESLIE'S CONCERT.

THE last Subscription Concert of the season took place on the 6th ult. A good selection of part-music was sung by the choir with that perfection to which Mr. Leslie has now accustomed his audience; and amongst the rest the Concert-giver's Prize Madrigal, "Thine eyes so bright," which received, as it deserved, the most enthusiastic applause. Mr. Sims Reeves, who was to have sung a number of his most popular songs, was ill; and Mr. Vernon Rigby, who was sent for, was not forthcoming; so that Mr. Massey (a member of the choir) had an opportunity of singing "The Village Blacksmith," which pleased so much that he was encored. Miss Edith Wynne and Miss Elena Angèle also contributed some songs which were highly successful; and the Quartet Glee Union sang some glees with much effect. The instrumentalists were Mr. Blagrove (violin), Mr. Brinley Richards (pianoforte), and Mr. De Jongh (flute); Mr. Blagrove and Mr. Brinley Richards played Beethoven's Sonata in F (Op. 24), which was much applauded, and Mr. Richards performed a brilliant arrangement of his own on "Weber's Last Waltz." The Concert was well attended.

### ROSSINI'S MESSE SOLENNELLE.

THIS work has at length been brought to judgment in England, and what that judgment will be there can be little doubt, from the warmth of its reception by a proverbially cold morning audience at St. James's Hall, on the 19th ult. It is so much the fashion in the present day for critics to be told by other critics what they are to say, that we almost despair of being believed when we record the effect of Rossini's gorgeous Mass upon ourselves, shutting out, as jurymen are told to do, all outside influences, and listening to the music with the simple desire of understanding it, and, if possible, of enjoying it. Let us at once say then that, in our opinion, the composer has fully achieved his object, if we may hazard a conjecture as to what that object was. Gifted with a rich vein of melody, Rossini has now twice attempted to write a sacred work, in which those charmingly tuneful phrases which seize upon every ear shall predominate, and effectually disarm the cold and unsympathetic cavillers who will insist upon it that religious music should be religious. The *Stabat Mater* has made its way into public favour, and will keep there, by force of its delicious melodies and exquisite vocal effects: that the new Mass will be equally well received we also believe, but not from the same reasons. Conscious of his want of power to produce melody as attractive as he has already given to the world, the composer has fallen back upon a style which has helped many inferior writers through a dreary task; and in attempting to follow in the